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works. So, for example, to cite two of a number of instances, Holtei's *300 Briefe*, and Sulzer-Gebing's article on the relation of the Schlegels to art appear several times. A second edition shud rearrange this bibliografy and add some new titles. There is an important letter of Tieck to his sister in the *Festgabe für R. Hildebrand*, Leipzig, 1894. The recent Runge material shud also be added. So, *e. g.*, the studies by Aubert and Roch to which may be joind the most recent, in the *Preussische Jahrbücher* for January, 1910, which appeard since the publication of the book. Karl Lamprecht's outline of the history of Romantic art in volume 10 of his history of Germany is also omitted, as is Gurlitt's history of German art in the nineteenth century, which wud be of interest to the general reader, however much one may take exception to Gurlitt's point of view toward Tieck. Dessauer's study of Wackenroder's relation to Vasari and Ottokar Fischer's article, *Über Verbindung von Farbe und Klang*, in the *Zeitschrift für Aesthetik*, vol. 2 (1907), are also important. Mr. Wernaer probably did not know the latter for he has not made any use of its conclusions, with its general strictures on Steinert's book on Tieck's color sense. Prodnigg's program on the relation of A. W. Schlegel to Lessing touches on a point rather too entirely neglected by the author, namely, the Romantic attitude toward Shaksper, especially Tieck's close personal feeling. In this connection Marie Joachimi-Dege's *Deutsche Shakspeare-Probleme* shud be included. Another noteworthy omission is that of Minor's edition of Novalis.

The following misprints were noted in the bibliografy: page 336, Geothe; 338, Fougué; 345, Accorambona; Ranftl for Ranftl. The title of his book is *Genoveva als Romantische Dichtung*; 347, Verhältnuisse.

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PROVENÇAL ANTHOLOGY.

E. GAUBERT et JULES VÉRAN: *Anthologie de l'Amour Provençal. Préface de J. Anglade.* Paris: Mercure de France, 1909, 315 pp.

The larger part of this book is devoted to selections from Provençal poetry, the original being given as well as the French translation, thus making, for classes in Provençal, an excellent text book. In addition to the poetry itself, a preface of about 30 pages, an Introduction, an Appendix of about 35 pages of close print, and introductory notes at the beginning of each chapter, make of this volume a really scientific tool in the hands of scholars.

Let us lay stress on this part of the book. The Preface is written by J. Anglade, who has just revealed himself an excellent specialist in his *Les Troubadours* (A. Colin, 1908), having absorbed and complemented the science of Diez, Chabaneau, and all their forerunners. He offers us, in those luminous pages, an 'aperçu' of the evolution of the poetry of Provence, or rather of Occitanie as it ought more properly be called (*note* to p. 5). The Troubadours already made love the chief theme of their poetry. But Anglade shows how, because they imagined a love code which represented the lover in the same relation to his lady as the vassal knight to his lord paramount, their literature was impaired by artificiality and lost its meaning when feudal customs lost their grasp upon the people. Anglade then shows how before all was over, the troubadours had, under the pressure of events, transformed their natural, pagan love-songs, into songs of praise in honor of the Queen of Heaven. It would surely prove interesting if one was to compare that evolution with the one of poetry in the North of France, which was first entirely religious in character, and then became profane by freeing itself from the influence of the Church. The Northern transformation was surely more in keeping with the general trend of history, and it seems to the writer that this cause would account very well for the long slumber of the Provençal literature. When he comes to the remarkable awakening at the hands of the modern félibres, Anglade hands over his pen to Gaubert and Vérán.

In their Introduction they tell us that a second volume is forthcoming in which other inspirations of Provençal poetry will be taken up ; here they deal only with the chief theme, *love*. They maintain the superiority of the félibres over the troubadours, and explain it thus : the troubadours sang for the aristocracy on which they depended for their living ; thus, in spite of all the gracefulness and poetry of their verses, there is at the same time a certain lack of spontaneity of personal emotion. The félibre, on the contrary, is a product of modern democracy [see in Mistral's *Mémoires*, his account of the Revolution of 1848]. Although there have been, and there are still, a few royalist félibres, they all sing really the thoughts, feelings and aspiration of the people, and they themselves belong to the people : "les félibres chantent pour le peuple, et leurs hommages poétiques vont à celle qui passe, aux champs ou dans la rue, n'ayant pour tout diadème que le ruban qui entoure ses cheveux, d'autres richesses que celles dont la nature l'a gratifiée, d'autre science que celle du cœur" (page 29). What further makes their conception of love so deeply human is that they offer in their poems this perfectly inconsistent mixture of paganism and christianity which we all know. The félibre "a su rester ardent et chaste . . . si la race provençale a gardé tant de jolis gestes païens, si ses yeux ont encore la vision païenne de la nature, elle a l'âme chrétienne : . . . Mireille pourra se mourir d'amour, mais elle mourra pure devant les Saintes-Maries" (p. 30). This explains why this Provençal literature, which could so easily, with the pagan conception of love, become licentious, very rarely is actually so.

The poems, together with the introductory notes, well illustrate the fact that we have here a literature of a very special kind. The poets do not form a class by themselves ; they do not consider themselves to be a sort of literary mandarins ; they are absolutely one with the people, feel exactly like them, only they know better how to express what is within all. Not to speak of bookdealers like Aubanel, we find among these poets a peasant, a clerk of the P. L. M., a tailor, and even a barber. Furthermore, two of them, d'Arbaud and Baroncelli, who, by right of birth belonged to a higher social class, felt it necessary, in order

to use to the best advantage their gifts as poets, to reënter the ranks of the people, and become *manadié* (éleveurs de taureaux). Not a thing do they sing which is not within the reach of the simple, but poetic, people around them. And they live their poems ; how indissolubly connected life and art is can be seen in such biographies as those of Aubanel, the author of the magnificent *Vénus d'Arles*, or of Paul Arène, the author of *La Font-froide*, worthy descendants of that Geofroy Rudel, the troubadour who became the hero of Rostand's *Princesse lointaine*. It is remarkable also that whenever they allow themselves to be touched by poetical themes not specifically Provençal, they first make the subject their own and are not content with mere imitation. Tourès had made Provençal socialism, André and Devolny have created a symbolism of a peculiar kind, and Boissière has even succeeded in writing Provençal poetry while cultivating exotism.

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TWO RECENT FRENCH TEXT-BOOKS.

Le Cid, by PIERRE CORNEILLE, edited with introduction, notes, and vocabulary, by JAMES D. BRUNER, Ph. D. New York, Cincinnati, Chicago, 1908, American Book Company.

Ruy Blas, by VICTOR HUGO, edited with introduction, and notes, by KENNETH MCKENZIE. New York, 1909, Henry Holt & Company.

These two works are amongst the most important additions that have been made in recent years to our series of French texts for class-room use, and we may esteem ourselves fortunate that two such able editors should have devoted their talents to the preparation of these standard works, rather than to the production of new texts of minor value.

With his edition of the *Cid*, Professor Bruner sets a new standard in the preparation of classical French texts for school and college use, in that he makes it his first duty to present the work as a piece of literature to be understood and appre-